Creative Vitality Index:
State of Utah 2005

WESTAF

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Introduction

This technical report details the results of a research project designed to establish an indicator of the relative health of an economy's arts-related creative sector. Their intent in sponsoring the project was to develop a more inclusive and robust diagnostic tool related to the arts elements of the creative economy and to expand the array of advocacy tools available to the arts. The study was managed by the Western States Arts Federation (WESTAF), a thirteen-state regional arts organization head-quartered in Denver, Colorado.

This report summarizes the results of the research conducted for this project. It details the project's core assumptions, reports on the construction and rationale for the formulae used to arrive at an index value, and provides a rationale for the use of various annual streams of data that undergird what is being called the Creative Vitality Index (CVI). The sponsors and the researchers will consider making out-year refinements to the Index's formulae and data sources, but the research is considered complete, and the CVI is now ready for deployment.

Definition of an Index

In discussions regarding their needs, the project sponsors, in consultation with the project researchers, arrived at an understanding that they were seeking to develop a mechanism that could summarize and track the economic dimensions of the arts across a wide array of activities. The project sponsors concluded that what they were looking at developing was an index. An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon and provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based. These data are weighted to reflect the complex relationships of the components under study.

The CVI Defined

The Creative Vitality Index (CVI) is an annual measure of the health of the arts-related creative economy in a specified geographic area. In the CVI, an area's creative economy is defined as including for-profit and nonprofit arts-related creative enterprises and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, annually maintained data sets that have been determined, through research and analysis, to serve as an indicator of the vitality of an area's arts-oriented economy. The Index is set on a geographic framework and can be reported for a nation, state, county, city, or special district.

The Index is centered on creative vitality related to the arts as they are broadly defined and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as history museums, science museums, and natural history museums; botanical gardens; and the affiliated external education and outreach programs of these types of endeavors. This project is organized around the concept that while these other "cultural" activities have strong creative elements, they differ substantially from the creative work that traditionally has a nexus with the arts.

The Cultural Policy Context for the Development of the CVI

The CVI was developed to help public sector arts agencies more overtly communicate that their work appropriately embraces a much larger segment of creative economic

activity than had previously been the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or significantly expanded, the primary focus of the entities was on the expansion of the supply and quality of primarily nonprofit-based arts activities. These entities made great progress with this area of focus so that there are arts organizations across the country of all types and at all levels of size, scope, and quality that offer a broad menu of arts activities. Once the supply and quality of nonprofit arts activities was greatly bolstered, however, the public sector funders of the nonprofit arts field began to consider how their goals and the work of the nonprofit arts were part of a much larger creative system. They also became aware that the nonprofit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

Simultaneous with these developments, practitioners from fields representing for-profit creative activities and occupations began to discuss the creative economy in broad, highly inclusionary terms. The arts field and public sector arts funders embraced this broader concept as reflective of how they now envisioned their work—as a stimulative part of an overall creative system and not simply as suppliers of funding to maintain a supply of nonprofit-sourced arts opportunities. The CVI reflects this broader systems-oriented thinking and reinforces the fact that the nonprofit arts and public arts agencies are part of an interdependent whole called the *creative sector*.

The Economic Development Context for the Development of the CVI

The CVI grew out of a conversation about whether or not to undertake an economic impact study of the arts. The Washington State Arts Commission and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the defining of a creative economy and the outlining of the concept of economic development clusters. Those conversations did something the nonprofit arts community was very late in doing—they included the related for-profit creative sector in a universe normally reserved for nonprofits.

The public value work articulated by Mark Moore also played a role in the development of the CVI. That work helped the public sector component of the nonprofit arts funding community move away from a perspective oriented toward saving the arts to considering ways to be responsive to what citizens wanted in the arts. The approach also worked to shape agency deliverables to reflect their actual value to the public rather than the value arts aficionados considered them to have for the public. One result of this influence was that the CVI was developed in a context of thinking in which individuals are assumed to have choices and that, to remain viable, public sector arts funders need to offer choices the public will value and thus select. In this concept of selection is the understanding that choice in the arts ranges outside the nonprofit arts and that the public sector arts agency needs to ensure that such choice is available.

The Relationship of the CVI to Economic Impact Studies

Although it evolved from a discussion of whether to commission an economic impact study, the CVI is not an economic impact study of the arts. Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the

nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Economic impact studies are rooted in advocacy and generally have as a core purpose the definition of the nonprofit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending--and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the nonprofit arts are removed from the economy and thus play no role in building or sustaining it.

Economic impact studies have also been commissioned to call attention to the size and scope of arts and culture as a component of the overall economic activity of an area. Often, community leaders and the public are only familiar with one segment of the arts through their personal acquaintance with a single institution or discipline. The economic impact study aggregates information in ways that call attention to the size and scope of a cluster of endeavors that are often considered to be of minor importance in economic terms. As a result, the prestige of the arts-and-culture community in an area is enhanced, and the ability of the sector to be heard is often increased.

Although the CVI can partially address each of the uses to which economic impact studies are employed, it has a different purpose. The CVI is about exploring a complex set of relationships and changes in the dynamics of those relationships over time. It is not a replacement for economic impact studies but can be a complement to them.

Making Use of the Creative Vitality Index

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index has the following major uses:

- As a definitional tool, the Index can be used to call attention to and educate the community at large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative economy includes both the for-profit and the nonprofit arts-related activities of an area. Many economic studies centered on the arts have focused almost entirely on the nonprofit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. Essentially, the creative-economy approach places all arts and arts-related creative activities in a continuum of creative activities.

- The Index can serve as a source of information for advocacy messaging. Individuals engaged in advocacy on behalf of the creative economy as a whole or elements of it can use the index to do some of the following:

--Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to these factors as negative elements that will affect an overall ecosystem. Similarly, if nonprofit arts groups at the same time experience increases in income from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted above may be cushioned or alleviated altogether.

--Underscore the economic relationships between the for-profit sector and the nonprofit sector and make the point that a healthy nonprofit arts sector is important to the development of a healthy for-profit sector.

--Advocate for improvements to the allocation of resources or the creation of policies that will increase the Index numbers through the expansion of the role of a creative economy in a region.

- The Index can serve as a framework upon which to define and build a creative coalition. With the components of the Index setting forth a vision for a creative community rather than a nonprofit arts community, those who wish to build coalitions to influence change for the benefit of the development of the creative economy have a broader and deeper platform from which to begin the conversation.

- The Index can be used to benchmark an area of endeavor and lay the groundwork for the improvement of one or more aspects of the creative economy. The Index can serve as an initial diagnostic tool to create a baseline and then can be used to measure progress in that area. Elected officials and civic leaders can use the Index as a starting point for discussing ways in which an area's local economy can be enriched through the development of the creative-economy segment of that community.

The research team that designed the Index cautions against using it solely as a tool for cross-community comparison. The CVI reports on the relative health of an area's creative economy; however, it was not designed to serve as a comparative absolute. The Index has greater utility as a measure of each community's creative vitality and is more valuable as a self-set benchmark than as a cross-community evaluative measure.

The Creative Vitality Index: Method of Development

Following is a summary of the key sources of data and the methods used in the development of the Creative Vitality Index. Also noted are the assumptions used in the process of weighting the factors included in the Index.

Initial Parameters for the Index Design

When this project was initially conceptualized, certain parameters were established that affected its structure. One was to ensure that the Index could be updated on an annual basis in a cost-effective manner. The second was to ensure that the scope of the index

was broad enough to capture the core elements of the creative economy, yet not be so broad as to be considered aggressively inclusive. Finally, the Index needed to be constructed in a manner that would make it credible to experts as well as the public.

Early in the planning of the Index, a decision was made to identify and utilize existing data streams. Doing so provided the project with a low-cost means of securing in-depth data of quality. These data streams were considered to be more accurate and reliable than what could affordably be collected by the project sponsors on an annual basis. In addition, conducting an annual series of surveys to obtain the data was not considered cost- effective for the project sponsors.

The definition of the project universe was another important dimension of project design. Conceptualizations of the persons and activities to be included in the universe vary greatly among those using the term creative economy. For example, Richard Florida includes a vast array of occupations and endeavors in his definition of the term and features the technology sector as a major element of the creative economy. This research steps back from Florida's wide definitional scope and takes a more conservative stance that is grounded in a nonprofit arts sector perspective. From this perspective, the project sponsors considered traditional nonprofit arts organizations to be an important part--but only one part--of the creative economy. Added to the nonprofit arts elements, and included in the universe of the Index were the arts components of cultural organizations such as history museums and botanical gardens. Also included were for-profit businesses directly involved in arts and activities such as music stores and bookstores were included. Those working in the creative economy in areas such as graphic design and architecture were also included.

The universe for the Index is one in which the nonprofit arts become part of a continuum of activities in the creative economy. This continuum includes amateurs engaged in the making of art, participating in the arts, and reading about art. It then includes the nonprofit arts in all their forms and finally commercial arts activities such as occupations in professional design and the sales of musical instruments and music as well as books and records. This expanded scope of areas of endeavor represents a more encompassing creative economy perspective for the arts community. In constructing this universe, however, the researchers exercised discipline by stopping short of being overly inclusive in claiming all things that could possibly be considered creative. This study does not criticize those who make the wider claim as to the components of the creative economy: however, this study does not attempt such a reach.

Another parameter of the index is that it was intended to measure the *economic* dimensions of arts and culture based on creativity in a community and does not pretend to provide an overall indicator of creativity. The possibility exists that a community may have a relatively low Index score yet be highly creative. This Index limits its measure of creativity to the arts and culture-based economic manifestations of creativity related to the arts and culture and to the immediate support mechanisms for such economic creativity, such as the number of art teachers.

To be useful, an index must have validity on its face in the eyes of research experts, the arts community, and the public. Though usually only a few experts know or care about the structure and dynamics of most commonly used indices such as the Consumer Price Index and the Dow Jones Industrial Average, there appears to be a broader interest in the composition of the CVI. Such interest appears rooted in a concern that the Index

could become a version of listings such as the “places rated” or “10 best communities” that clearly have winners and losers. Thus, in order to be credible, the Index needs to find agreement among leaders that the factors in it and the dynamics captured by it measure what is actually occurring. This work attempts to do that by transparently setting forth the method of the Index and by being responsive to the suggestions for change made during its development. Even though the CVI has been reviewed by a number of experts, the arts community and the public need to embrace it in order for it to serve as a useful tool in the long term.

Limitations of the Research Method

One minor limitation of the Index is that it relies on aggregated data from other sources and is not rooted in a stream of data collected through a customized data-collection tool. By relying on data streams from other endeavors, there will inevitably be some lost sensitivity to the capture of certain elements of the dynamics of the creative economy of a community. Such a possible lack of sensitivity, however, is offset by the fact that the data streams used in this work are far more robust than what the arts and culture field have historically developed on their own. In addition, the wide range of different indicators used to describe or represent creative activity helps guard against the excessive impact of any one variable may have in a given area. For example, if the indicators happen to under-count the amount of participation in creative activities in terms of ticket sales or organizational revenues for art events, the data and index values for the number of jobs in those particular sectors can capture these levels of activity and help offset the limitation in the other variables. Issues of limitations related to this study are most likely to be related to the selection of factors and the analysis of their dynamics rather than to the actual data themselves.

Unreported and Underground Activity

Because of the inherent limitations of designing a study of broad scope and scale, an index may not capture all of the individuals working in the universe under study or all of the relevant transactions. The researchers have reviewed these possibilities and are comfortable that, although there will be limitations to the overall inclusiveness of the data, the structure of the Index model is such that compensations will be made that appropriately capture activities for an index. An example of this is an individual graphic designer who works at home on a part time basis and thus may not be counted in the occupation category. Although the person may not be counted in the occupation numbers, many of the economic dimensions of that individual will be picked up in other ways. That designer purchases supplies, buys books, and possibly attends arts events. These non-occupation direct aspects of the work of the designer influence the volume of a variety of measures in the Index. In addition to the secondary and tertiary activities captured by the Index, the undercounting is presumed to have a negligible effect on the Index for another reason. There is no reason to believe that undercounted and underreported phenomena occur on a proportional basis in any greater density in some geographic areas than they do in other geographic areas, and the researchers for this study have not found such variation. If, in the future, mechanisms such as the Internet begin to play a more important role in the creative economy (for example, art sales) and such Internet activity can be proved to occur in disproportionate ways across geographic communities, then the index would be adjusted. Indices are regularly updated when such factors become significant enough to render prior formulae for calculation no longer viable.

Another element essential to understanding the treatment of underreporting is the fact that the Index, although built on numbers rooted in data are actually *indicators* of activity, and not absolute measures of activity. For example, the number of set designers in an area is meant to indicate the relationship of the number of stage set designers to the overall size of the economy and population being examined and how this number compares with other communities. It is not meant to be a census or an absolute number.

Index Data Streams

The CVI draws data from three major sources: the Bureau of Labor Statistics, the Urban Institute's National Center for Charitable Statistics, and the commercial data source Claritas. Following are brief summaries of each:

- The Bureau of Labor Statistics of the U.S. Department of Labor oversees a nationwide system that collects and analyzes data related to employment and is locally administered by employment specialists within state government. Part of that effort is the identification of occupations and estimates of employment in each occupation. The numbers of employees reported out by occupation are the result of computations using data based on confidential surveys of employers and employed workers, existing data sets. The result is a scientific estimate of current employment by occupation and not an absolute census number. While the quarterly industry employment series is based on employer surveys, information on the occupations within industries is based on a survey of employed workers conducted every 3 years. The data provided by the Bureau of Labor Statistics are reported by Workforce Development Area (WDA). These areas are geographic regions within each state that have been segmented to provide an area of focus and concentration for programs designed to address employment development.

- The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of $25,000 or more. Organizations with less than $250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out, and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form thus limiting the level of data available.

- Claritas is a leading national private data provider of business and consumer information for firms engaged in consumer and business-to-business marketing. The organization has roots in the scientific community and features work in the area of geodemography. It has access to the most comprehensive and accurate database of demographics, consumer spending, and current business revenues available on a national basis, and all of their data are available at virtually any geographic level down to the Census block. It utilizes government data from the 1990 and 2000 Census, and the national Consumer Expenditure Survey and business data from InfoUSA (one of the two largest business databases, together with Dunn & Bradstreet). Claritas makes adjustments to the government and business data using

a variety of regularly updated private and public sector databases to provide accurate annual estimates for individual areas.

Workforce Development Areas

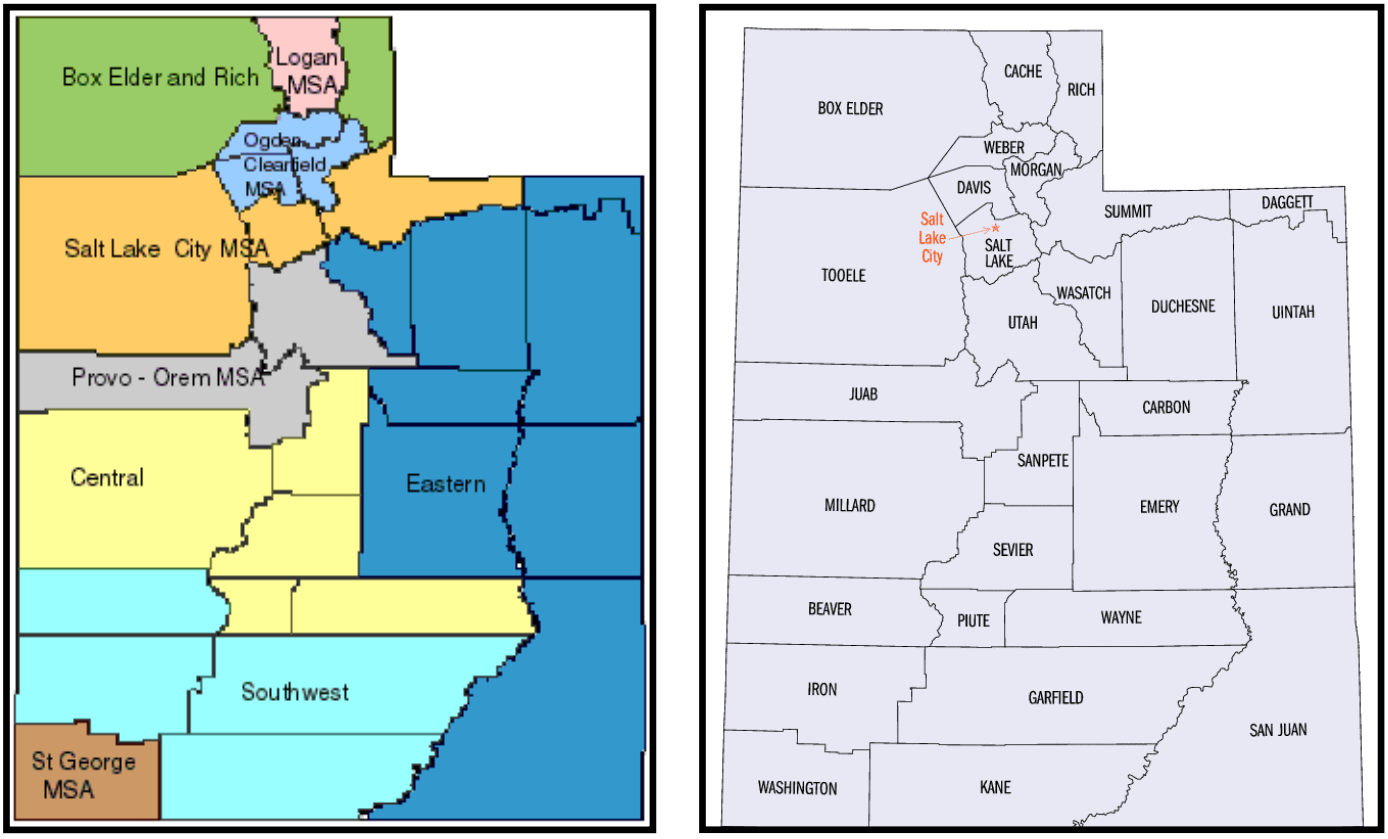
The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building block for the CVI is Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes. Their boundaries coincide with county or multi-county borders.

The Utah Department of Workforce Services system of Workforce Development Areas (or "WDAs") was selected as an efficient means of accessing existing and annually updated data. There are 9 WDAs in the State of Utah at the level of a single county or cluster of counties. This system of classification is administered in a consistent way nationwide (through contracts with the Bureau of Labor Statistics) and allows for national comparisons.

The WDA regional system was adopted in this study for purposes of consistency and data availability.

Figure # 1

Geographic Boundaries of Utah State Workforce Areas & Counties



Source: Census Finder, www.censusfinder.com/images/maputsmall.gif, 2006; Utah Department of Workforce Services, 2006

Table # 1
Utah State Workforce Development Areas (WDA)

Work Force Development Areas	Counties Included
Box Elder and Rich WDA	Box Elder, Rich
Logan WDA	Logan
Salt Lake WDA	Tooele, Salt Lake, Summit
Ogden-Clearfield WDA	Weber, Davis, Morgan
Provo-Orem WDA	Utah, Juab
Central WDA	Millard, Sanpete, Sevier, Piute, Wayne
Eastern WDA	Daggett, Wasatch, Duchesne, Uintah, Carbon, Emery, Grand, San Juan
Southwest WDA	Beaver, Iron, Garfield, Kane
St. George WDA	Washington

Source: Utah Department of Workforce Services, 2006

Weighting Considerations

The Index has two major components, referred to here as sub-indexes. Each of these two sub-indexes has been weighted. Sixty percent of the weight has been allocated to the "Community Participation Sub-Index" which contains seven community participation indicators. A forty percent weighting has been assigned to the "Occupational Sub Index." The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and arts-related jobs within the economy. While this is not a completely market-driven model due to the somewhat independent roles of state government and national foundations, it can be argued that employment is more of a dependent variable in the equation as it is affected and largely determined by changes in participation levels (the independent variable).

Weighting the occupational sub-index lower than 40% did not seem appropriate given the richness of the available data on the various types of arts jobs and their ability to help describe the art-related activities taking place within an area. The reasoning was that in places where the participation variables are lacking in detail or in their ability to fully describe the realities of local art and creative vitality, the employment data can help to fill in the gaps by testifying to the overall health of the arts as a local industry as well as the health of its major components such as music, visual arts, and creative design work. The Creative Vitality Index therefore does not attempt to include only completely independent factors but allows some degree of double counting of interrelated influences with the goal of seeking the most inclusive and representative overall picture of art, cultural and creative vitality within a given community.

- **The Community Arts Participation Sub-Index (60% of Total Weight)**
  The Community Arts Participation Index measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but also will tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas

that score higher on this Index can be said to have a stronger demand for art and, by implication, a stronger potential base of public support for the arts in all their forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

Income for nonprofit arts organizations[1] is generated from both charitable and non-charitable sources. When examined on a per-capita basis, it serves as a measurement of the level of community participation statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the incomes of local arts organizations against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.0 or greater, the area is interpreted as having a level of arts-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per-person basis. The non-profit arts organization data were supplied by the National Center for Charitable Statistics (NCCS) from the Unified Database Arts Organizations (UDAO), which collects specific organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses, assets, and gross income.

The UDAO was developed in 1998 and only includes revenue information in terms of gross income for this time period. In order to get a more recent view of art-organization revenue, it was necessary to combine the UDAO and NCCS 2004 Core PC data. 2004 Core PC data is the most recent information available from NCCS at the time of this study and generally reflects non-profit income from calendar year 2004. While the UDAO draws on sources outside of the IRS form 990, the 2004 Core PC data only reflects filers of the 990 form. Through matching the data by employment identification numbers, WESTAF was able to get an updated view of both arts organization type and revenues.

- **The Occupational Sub-Index of the Arts (40% of Total Weight)**
  The Occupational Index of the Arts compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The index examines 22 primary and 8 secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values are determined by dividing the aggregate of the local arts occupations against the population of the local area. This value is then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local index exceeds 1.0, the area is interpreted as having a higher than average level of art, cultural or creative activity based strictly on the number of art-related jobs per person that is supported within each community. In those instances where the local index is less than 1.00, the area is seen as having a somewhat lower level of activity.

Indexing to the Nation as a Whole

The Creative Vitality Index is capable of making comparisons between each individual area and the nation as a whole for each indicator. Rather than ranking areas within the

[1] Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2003

state relative to each other, with the state itself serving as the benchmark or standard, the decision to make national comparisons with each area allowed Washington state *as a* single entity to be evaluated and tracked each year to measure and monitor progress in meeting goals and targets on a statewide basis. This method also allows ease of comparison with other states and cities across the country.

Per-Capita Calculations

Per-capita calculations were made using the latest available population estimates from The United State Census Bureau. 2005 Population estimates were taken from the State and County Quick Facts section of census.gov, available at http://quickfacts.census.gov/qfd/states/49000.html. These estimates reflect the most recent population estimates available from the census bureau and were used for both national and county estimates for purposes of consistency in calculating per capita figures at regional and national levels.

Table # 2

Population Estimates by County, WDA, State and Nation

Work Force Areas/County	Population
Box Elder and Rich WDA	**48,491**

Box Elder	46,440
Rich	2,051
Logan WDA	**98,055**
Cache	98,055
Salt Lake WDA	**1,034,484**
Tooele	51,311
Salt Lake	948,172
Summit	35,001
Ogden-Clear Field WDA	**486,842**
Weber	210,749
Davis	268,187
Morgan	7,906
Provo-Orem WDA	**452,851**
Utah	443,738
Juab	9,113
Central WDA	**59,529**
Millard	12,284
Sanpete	24,044
Sevier	19,386
Piute	1,365
Wayne	2,450
Eastern WDA	**115,261**
Daggett	943
Wasatch	18,974
Duchesne	15,354
Uintah	26,995
Carbon	19,437
Emery	10,711
Grand	8,743
San Juan	14,104
Southwest WDA	**55,187**
Beaver	6,204
Iron	38,311
Garfield	4,470
Kane	6,202
St. George WDA	**118,885**
Washington	118,885
Utah State	**2,469,585**
Nation	**296,410,404**

Source: US Census Bureau, 2005 Population Estimates

The Community Arts Participation Index

The *Community Arts Participation Index* measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but will also tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this index can be said to have a stronger demand for art, and by implication, a stronger potential base of public support for the arts in all its forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

This index is comprised of the following components:

- Non-profit arts organization income (10%)
- Non-profit "arts-active" organization income (10%)
- Per capita bookstore and record store sales (8%)
- Per capita music store sales of instruments and equipment (8%)
- Per capita photography store sales (8%)
- Motion picture theater attendance (8%)
- Museum and art gallery revenues (8%)

Non-Profit Arts Organization Income[2]

Non-profit arts organization income is generated from both charitable and non-charitable sources. When examined on a per capita basis it serves as a measurement of the level of community participation levels statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the local arts organization incomes against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.0 or greater the area is interpreted as having a level of art-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per person basis. The major categories of income are explained below:

- Special Events Income includes receipts from ticket sales for fundraising events such as dinners, payments received in connection with fundraising activities, etc.
- Contributions, Gifts and Grants includes income from public foundations, individuals and corporations.
- Investment Income is income from program related investments, interest on savings, earnings on bonds and securities, rental income, and capital gains.
- Program Services and Contracts are admissions to performing arts events, royalties received as an author, registration fees received in connection with a meeting or convention, government contracts and contracts for specific services.
- Dues, Net sales and Other Income includes membership dues and gains on the sale of assets.

Per-Capita Calculations

Per-capita calculations were made using the latest available population estimates from The United State Census Bureau. 2005 Population estimates were taken from the State and County Quick Facts section of census.gov, available at

[2] Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources

http://quickfacts.census.gov/qfd/states/49000.html. These estimates reflect the most recent population estimates available from the census bureau and were used for both national and county estimates for purposes of consistency in calculating per capita figures at regional and national levels.

The non-profit arts organization data was supplied by the National Center for Charitable Statistics (NCCS) from the Unified Database Arts Organizations (UDAO). The UDAO collects specific organizational data from tax-exempt organizations that are filers of IRS form 990. The data available from NCCS includes revenues, expenses and assets as well as gross income.

The UDAO database can be divided into two major categories: Core Arts Organizations and Non-Core Arts Organizations. Artistic endeavors are the primary mission of Core Arts Organizations. Examples of Core Arts Organizations are performing groups, art museums, art studios, etc. Non-Core Arts Organizations are non-arts organizations with a record of arts activity. Some examples are media groups, historical societies, festivals, etc.

There are 122 Core Arts Organizations and 76 Non-Core Organizations in the Utah Database.

Non-Profit Core Arts Organization Income in Utah[3]

The Salt Lake WDA had the highest nonprofit arts sector income per capita. The Salt Lake WDA non-profit core arts organizations index was 1.29. Per Capita was $41.91 compared to the national average of $32.41. The Logan WDA also showed core art organization revenues per capita higher than the nation as a whole. The Logan index was 1.08 with $35.14 per capita. The overall Utah State index was 0.74, with a per capita income level of $24.10.

Table # 3

Utah Core Arts Organizations: Sources of Revenue

Utah Workforce Area	Program Revenues	Dues	Investment Income	Special Events	Contributions, Gifts and Grants	Total Revenues
Box Elder and Rich	$17,412	$0	$705	$0	$149,008	$167,125
Logan	$1,521,223	$30,132	$26,962	$16,577	$1,861,036	$3,445,940
Salt Lake	$16,666,512	$458,576	$1,575,344	$412,697	$24,237,334	$43,350,463
Ogden-Clearfield	$1,330,755	$29,696	$109,294	$238,141	$1,535,038	$3,242,924
Provo-Orem	$50,383	$0	$621	$0	$43,080	$94,084
Central	$6,554	$3,374	$1	$15,893	$5,227	$31,049
Eastern	$248,086	$11,572	$2,198	$1,343	$363,668	$626,867
Southwest	$16,230	$39,685	$1,025	$0	$74,535	$131,475
St. George	$330,797	$12,985	$461	$39,839	$174,593	$558,675
Utah State Totals	**$22,484,010**	**$714,812**	**$1,752,755**	**$832,983**	**$33,734,853**	**$59,519,413**

Table # 4

Utah Core Arts Organizations Revenue Per Capita and Index

[3] Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2004

Utah Workforce Area	Total Revenues	Per Capita	Index
Box Elder and Rich	$167,125	$3.45	0.11
Logan	$3,445,940	$35.14	1.08
Salt Lake	$43,350,463	$41.91	1.29
Ogden-Clearfield	$3,242,924	$6.66	0.21
Provo-Orem	$94,084	$0.21	0.01
Central	$31,049	$0.52	0.02
Eastern	$626,867	$5.44	0.17
Southwest	$131,475	$2.38	0.07
St. George	$558,675	$4.70	0.14
Utah State Totals	**$59,519,413**	**$24.10**	**0.74**

Source: Urban Institute, UDAO/2004 Core PC Data

Non-Profit Non-Core Arts-Active Organization Income[4]

Surprisingly, Central Utah had the highest per capita income and index at $77.54 and 1.03, respectively. The detailed NCCS data reveals that a majority of the non-profit non-core arts revenues come from Wasatch Academy in Sanpete County. National revenues per capita were $75.13 while Utah revenues per capita were $28.86. The Utah State index was 0.38. Also, both the Southwest WDA and the Box Elder and Rich WDA showed no reporting non-core arts organizations in their regions.

Table # 5

Utah Non-Core Arts Organizations: Sources of Revenue

Utah Workforce Area	Program Revenues	Dues	Investment Income	Special Events	Contributions, Gifts and Grants	Total Revenues
Box Elder and Rich	$0	$0	$0	$0	$0	$0
Logan	$403,456	$0	$842	$0	$1,134,266	$1,538,564
Salt Lake	$13,042,011	$2,760,468	$506,458	$1,682,988	$39,904,936	$57,896,861
Ogden-Clearfield	$497,435	$0	$87,784	$0	$739,485	$1,324,704
Provo-Orem	$101,911	$51,860	$20,320	$0	$110,995	$285,086
Central	$3,738,459	$11,079	$181,422	$0	$684,921	$4,615,881
Eastern	$621,976	$14,068	$5,868	$8,260	$608,572	$1,258,744
Southwest	$0	$0	$0	$0	$0	$0
St. George	$2,567,241	$1,725	$18,092	$0	$1,755,150	$4,342,208
Utah State Totals	**$20,972,489**	**$2,839,200**	**$820,786**	**$1,691,248**	**$44,938,325**	**$71,262,048**

[4] Source: Urban Institute, National Center for Charitable Giving, 501 (c) (3) Arts Organizations Revenue Sources, 2004

Table# 6

Utah Non-Core Arts Organizations Revenue Per Capita

Utah Workforce Area	Total Revenues	Per Capita	Index
Box Elder and Rich	$0	$0.00	0.00
Logan	$1,538,564	$15.69	0.21
Salt Lake	$57,896,861	$55.97	0.74
Ogden-Clearfield	$1,324,704	$2.72	0.04
Provo-Orem	$285,086	$0.63	0.01
Central	$4,615,881	$77.54	1.03
Eastern	$1,258,744	$10.92	0.15
Southwest	$0	$0.00	0.00
St. George	$4,342,208	$36.52	0.49
Utah State Totals	**$71,262,048**	**$28.86**	**0.38**

Source: Urban Institute, UDAO/2004 Core PC Data

Table # 7

Core Arts Index vs. Non-Core Index

Utah Workforce Area	Core Arts Index	Non-Core Index
Box Elder and Rich	0.11	0
Logan	1.08	0.21
Salt Lake	1.29	0.74
Ogden-Clearfield	0.21	0.04
Provo-Orem	0.01	0.01
Central	0.02	1.03
Eastern	0.17	0.15
Southwest	0.07	0
St. George	0.14	0.49
Utah State	**0.74**	**0.38**

Source: WESTAF, 2005

Per Capita Bookstore Sales[5]

Per capita bookstore sales are measurements of the local purchases at bookstores and record/CD stores as compared to the purchases of books and pre-recorded music on a nationwide basis. Record stores and bookstores were combined since they both share the same parent industrial classification (NAICS code 4512) and larger bookstores generally include a department of pre-recorded music. The Logan WDA showed an extremely high index for book and record store sales at 3.06 and $269 per capita sales. The Central and Salt Lake WDAs also had very high indexes and the state as a whole had an index of 1.03.

Table # 8

Utah State: Per Capita Book and Record Store Sales

[5] Source: U.S. Estimate by Claritas Inc., Business Summary data using the InfoUSA database of 14 million U.S. business establishments

Utah Workforce Area	Book & Record Store Sales	Per Capita	Index
Box Elder and Rich	$900,000	$19	0.21
Logan	$26,400,000	$269	3.06
Salt Lake	$109,400,000	$106	1.20
Ogden-Clearfield	$27,100,000	$56	0.63
Provo-Orem	$29,900,000	$66	0.75
Central	$9,500,000	$160	1.82
Eastern	$8,700,000	$75	0.86
Southwest	$4,400,000	$80	0.91
St. George	$6,700,000	$56	0.64
Utah State	$223,000,000	$90	1.03
Nation	$26,059,300,000	$88	1.00

Per Capita Music Store Sales[6]

Per capita music store sales are a measurement of local musical instrument and supply purchases as compared to the purchases of musical instruments and supplies on a nationwide basis. St. George and Salt Lake WDAs had high spending per person at musical instrument stores with indexes of 1.22 and 1.42 respectively. Utah as a whole also showed an index over 1.

Table # 9
Per Capita Music Store Sales

Utah Workforce Area	Music Store Sales	Per Capita	Index
Box Elder and Rich	$0	$0	0.00
Logan	$1,500,000	$15	0.46
Salt Lake	$48,700,000	$47	1.42
Ogden-Clearfield	$12,900,000	$26	0.80
Provo-Orem	$14,700,000	$32	0.98
Central	$600,000	$10	0.30
Eastern	$2,500,000	$22	0.65
Southwest	$1,100,000	$20	0.60
St. George	$4,800,000	$40	1.22
Utah State	$86,800,000	$35	1.06
Nation	$9,844,900,000	$33	1.00

Per Capita Photography Store Sales[7]

Per capita photography store sales is a measurement of local photography and camera supply store purchases as compared to the purchases of photography supplies on a nationwide basis. Both the Salt Lake and Ogden-Clearfield WDAs showed indexes over 1. Overall, Utah spends $12 at photography stores per capita compared to $15 for the nation as a whole.

[6]Source: Claritas Inc.
[7] Source: Claritas Inc., Business Summary using InfoUSA

Table # 10
Per Capita Photography Store Sales

Area	Photography Store Sales	Per Capita	Index
Box Elder and Rich	$0	$0	0.00
Logan	$0	$0	0.00
Salt Lake	$16,400,000	$16	1.07
Ogden-Clearfield	$7,600,000	$16	1.05
Provo-Orem	$3,400,000	$8	0.50
Central	$0	$0	0.00
Eastern	$1,000,000	$9	0.58
Southwest	$400,000	$7	0.49
St. George	$400,000	$3	0.23
Utah State	$29,200,000	$12	0.79
Nation	$4,410,100,000	$15	1.00

Source: Claritas

Motion Picture Theater Sales[8]

Motion picture theater sales is a measure of revenues coming from reported theaters for ticket sales and concessions. Overall, Utah scored very high in this category. All WDAs except for Provo-Orem show indexes above 1 and 4 WDAs showed more than double theater sales per capita than the nation as a whole. The Central WDA had the highest index with motion picture theater sales at $37 per person for 2005.

Table # 11
Utah State: Motion Picture Theater Sales

Area	Motion Picture Sales	Per Capita	Index
Box Elder and Rich	$800,000	$16	1.50
Logan	$1,300,000	$13	1.20
Salt Lake	$34,700,000	$34	3.04
Ogden-Clearfield	$4,800,000	$10	0.89

[8] Source: Claritas Inc. Business Summary using InfoUSA

Provo-Orem	$6,500,000	$14	1.30
Central	$2,200,000	$37	3.35
Eastern	$4,100,000	$36	3.22
Southwest	$900,000	$16	1.48
St. George	$2,600,000	$22	1.98
Utah State	$57,900,000	$23	2.12
Nation	$3,270,900,000	$11	1.00

Source: Claritas, Inc

Per Capita Museum and Art Gallery Revenues[9]

Per capita museum and art gallery revenues are a measurement of participation in the purchasing of tickets by local visitors as well as sales of art-related products, as compared to per capita revenues on a nationwide basis. The Logan WDA showed extremely high Museum and Art Gallery Sales when compared with the rest of the nation, with nearly 4 times the revenues per capita than the nation as a whole. The detailed data shows that a majority of the sales being reported for Logan are coming from the Utah Festival Opera Company. The next highest index came from the Eastern WDA, which had an index of 1, meaning this WDA is on par with the nation as a whole for museum and art gallery sales.

Table # 12
Utah State: Per Capita Museum and Art Gallery Sales

Area	Museum and Art Sales	Per Capita	Index
Box Elder and Rich	$1,000,000	$21	1.32
Logan	$5,900,000	$60	3.86
Salt Lake	$11,200,000	$11	0.69
Ogden-Clearfield	$2,900,000	$6	0.38
Provo-Orem	$2,800,000	$6	0.40
Central	$400,000	$7	0.43
Eastern	$1,800,000	$16	1.00
Southwest	$500,000	$9	0.58
St. George	$1,700,000	$14	0.92
Utah State	$28,200,000	$11	0.73
Nation	$4,618,300,000	$16	1.00

The Occupational Index of the Arts[10]

The *Occupational Index of the Arts* compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The index

[9] Source: Claritas Inc.

[10] Source: Utah Department of Workforce Services

examines twenty-six primary and fourteen secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values were determined by dividing the aggregate of the local arts occupations against the population of the local area. This value was then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local index exceeds 1.0 the area is interpreted as a having a higher-than-average level of art, cultural or creative activity - based strictly on the number of arts-related jobs per person that is supported within each community. In those instances were the local index is less than 1.00 the area is seen as having a somewhat lower level of activity.

Table # 13

Utah State: Primary Occupations in the Creative Economy

PRIMARY OCCUPATIONS	2005 Estimates	Index by Occupation
Architects, Except Landscape and Naval	820	0.76
Landscape Architects	60	0.28
Art Directors	100	1.70
Multi-Media Artists and Animators	150	0.19
Commercial and Industrial Designers	400	0.98
Floral Designers	740	0.91
Graphic Designers	2,250	1.18
Interior Designers	360	0.66
Producers and Directors	290	0.42
Dancers	159	1.00
Announcers	280	0.59
Editors	510	0.48
Technical Writers	900	2.16
Writers and Authors	180	0.15
Photographers	230	0.21
TOTAL	**7,429**	**N/A**

Source: Utah Department of Workforce Services, 2005 Estimates

Table # 14

Utah State: Secondary Occupations in the Creative Economy

SECONDARY OCCUPATIONS	2005 Estimates	Index by Occupation
Advertising and Promotions Managers	350	0.66
Public Relations Managers	980	2.03
Librarians	120	0.09
Public Relations Specialists	1,010	0.64
Media and Communication Workers, All Other	60	0.18

Audio and Video Equipment Technicians	1,020	2.66
Broadcast Technicians	220	0.77
Sound Engineering Technicians	60	0.55
Camera Operators, Television, Video, and Motion Picture	100	0.47
TOTAL SECONDARY OCCUPATIONS	**3,920**	**N/A**

Source: Utah Department of Workforce Services, Bureau of Labor Statistics, 2005 Estimates

The above tables show the primary and secondary occupations in Utah that were able to be compared with national occupational numbers. Both regional and national data were compiled from the Bureau of Labor Statistics (BLS) Occupational Surveys. The Utah BLS survey is compiled locally by Workforce Development Area. Primary occupations showing strength for Utah are Art Directors, Graphic Designers, Dancers and Technical Directors. Secondary Occupations showing strength include Public Relations Managers and Audio and Video Equipment Technicians.

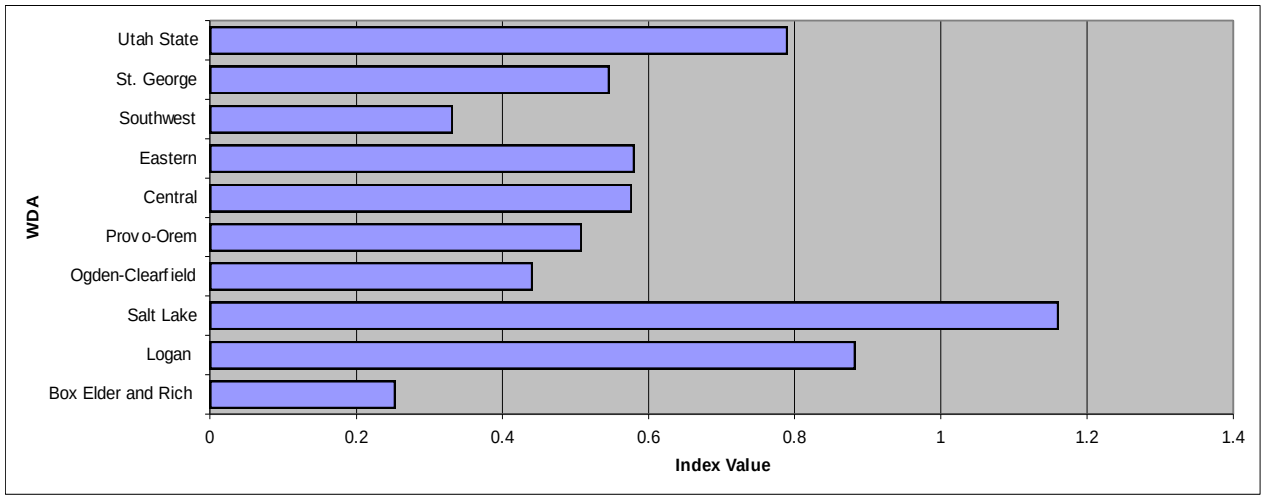
The Creative Vitality Index

The overall Creative Vitality Index is a composite of the *Community Arts Participation Index* and the *Occupational Index of the Arts*. The Utah State Creative Vitality Index for the 2005 calendar year was 0.79. The Salt Lake WDA had the highest regional index, with an overall value of 1.16. The Logan WDA also had a relatively high index value 0.88.

Table #15
The Creative Vitality Index for Utah State by Workforce Development Area

Workforce Area	TOTAL CVI
Salt Lake	1.16
Logan	0.88
Eastern	0.58
Central	0.58
St. George	0.55
Provo-Orem	0.51
Ogden-Clearfield	0.44
Southwest	0.33
Box Elder and Rich	0.25
Utah State	**0.79**

Figure # 2
The Creative Vitality Index for Utah State by Workforce Development Area



Source: WESTAF, 2005

Appendix A: Standard Occupational Arts Categories[11]

Primary Occupations

27-1021 Commercial and Industrial Designers

Develop and design manufactured products, such as cars, home appliances, and children's toys. Combine artistic talent with research on product use, marketing, and materials to create the most functional and appealing product design.

27-1022 Fashion Designers

Design clothing and accessories. Create original garments or design garments that follow well established fashion trends. May develop the line of color and kinds of materials.

27-1023 Floral Designers

Design, cut, and arrange live, dried, or artificial flowers and foliage.

27-1024 Graphic Designers

Design or create graphics to meet a client's specific commercial or promotional needs, such as packaging, displays, or logos. May use a variety of mediums to achieve artistic or decorative effects.

27-1025 Interior Designers

Plan, design, and furnish interiors of residential, commercial, or industrial buildings. Formulate design, which is practical, aesthetic, and conducive to intended purposes, such as raising productivity, selling merchandise, or improving life style. May specialize in a particular field, style, or phase of interior design. Exclude "Merchandise Displayers and Window Trimmers" (27-1026).

27-1027 Set and Exhibit Designers

Design special exhibits and movie, television, and theater sets. May study scripts, confer with directors, and conduct research to determine appropriate architectural styles.

17-1011 Architects, Except Landscape and Naval

Plan and design structures, such as private residences, office buildings, theaters, factories, and other structural property.

17-1012 Landscape Architects

Plan and design land areas for such projects as parks and other recreational facilities, airports, highways, hospitals, schools, land subdivisions, and commercial, industrial, and residential sites.

[11] Source: Bureau of Labor Statistics; Standard Occupational Categories (SOC) Definitions

27-1011 Art Directors

Formulate design concepts and presentation approaches, and direct workers engaged in art work, layout design, and copy writing for visual communications media, such as magazines, books, newspapers, and packaging.

27-3011 Radio and Television Announcers

Talk on radio or television. May interview guests, act as master of ceremonies, read news flashes, identify station by giving call letters, or announce song title and artist.

27-1014 Multi-Media Artists and Animators

Create special effects, animation, or other visual images using film, video, computers, or other electronic tools and media for use in products or creations, such as computer games, movies, music videos, and commercials.

27-1029 Designers, All Other

All designers not listed separately.

27-3042 Technical Writers

Write technical materials, such as equipment manuals, appendices, or operating and maintenance instructions. May assist in layout work.

27-3043 Writers and Authors

Originate and prepare written material, such as scripts, stories, advertisements, and other material. Exclude "Public Relations Specialists" (27-3031) and "Technical Writers" (27-3042).

27-3041 Editors

Perform variety of editorial duties, such as laying out, indexing, and revising content of written materials, in preparation for final publication. Include technical editors.

27-4021 Photographers

Photograph persons, subjects, merchandise, or other commercial products. May develop negatives and produce finished prints. Include scientific photographers, aerial photographers, and photojournalists.
Teachers

25-1031 Architecture Teachers, Postsecondary

Teach courses in architecture and architectural design, such as architectural environmental design, interior architecture/design, and landscape architecture. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research

25-1121 Art, Drama, and Music Teachers, Postsecondary

Teach courses in drama, music, and the arts including fine and applied art, such as painting and sculpture, or design and crafts. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.

25-1123 English Language and Literature Teachers, Postsecondary

Teach courses in English language and literature, including linguistics and comparative literature. Include both teachers primarily engaged in teaching and those who do a combination of both teaching and research.
Artists and Art Workers

27-1013 Fine Artists including Painters, Sculptors, and Illustrators

Create original artwork using any of a wide variety of mediums and techniques, such as painting and sculpture.

27-2011 Actors

Play parts in stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Interpret serious or comic role by speech, gesture, and body movement to entertain or inform audience. May dance and sing.

27-2012 Producers and Directors

Produce or direct stage, television, radio, video, or motion picture productions for entertainment, information, or instruction. Responsible for creative decisions, such as interpretation of script, choice of guests, set design, sound, special effects, and choreography.

27-2041 Music Directors and Composers

Conduct, direct, plan, and lead instrumental or vocal performances by musical groups, such as orchestras, choirs, and glee clubs. Include arrangers, composers, choral directors, and orchestrators.

27-2042 Musicians and Singers

Play one or more musical instruments or entertain by singing songs in recital, in accompaniment, or as a member of an orchestra, band, or other musical group. Musical performers may entertain on-stage, radio, TV, film, video, or record in studios. Exclude "Dancers" (27-2031).

27-2031 Dancers

Perform dances. May also sing or act.

27-2032 Choreographers

Create and teach dance. May direct and stage presentations.

Secondary Occupations

11-2011 Advertising and Promotions Managers

Plan and direct advertising policies and programs or produce collateral materials, such as posters, contests, coupons, or give-aways, to create extra interest in the purchase of a product or service for a department, an entire organization, or on an account basis.

11-2031 Public Relations Managers

Plan and direct public relations programs designed to create and maintain a favorable public image for employer or client; or if engaged in fundraising, plan and direct activities to solicit and maintain funds for special projects and nonprofit organizations.

25-4021 Librarians

Administer libraries and perform related library services. Work in a variety of settings, including public libraries, schools, colleges and universities, museums, corporations, government agencies, law firms, non-profit organizations, and healthcare providers. Tasks may include selecting, acquiring, cataloguing, classifying, circulating, and maintaining library materials; and furnishing reference, bibliographical, and readers' advisory services. May perform in-depth, strategic research, and synthesize, analyze, edit, and filter information. May set up or work with databases and information systems to catalogue and access information.

27-3031 Public Relations Specialists

Engage in promoting or creating good will for individuals, groups, or organizations by writing or selecting favorable publicity material and releasing it through various communications media. May prepare and arrange displays, and make speeches.

27-3099 Media and Communication Workers, All Other

All media and communication workers not listed separately.

27-4011 Audio and Video Equipment Technicians

Set up or set up and operate audio and video equipment including microphones, sound speakers, video screens, projectors, video monitors, recording equipment, connecting wires and cables, sound and mixing boards, and related electronic equipment for concerts, sports events, meetings and conventions, presentations, and news conferences. May also set up and operate associated spotlights and other custom lighting systems. Exclude "Sound Engineering Technicians" (27-4014).

27-4012 Broadcast Technicians

Set up, operate, and maintain the electronic equipment used to transmit radio and television programs. Control audio equipment to regulate volume level and quality of sound during radio and television broadcasts. Operate radio transmitter to broadcast radio and television programs.

27-4014 Sound Engineering Technicians

Operate machines and equipment to record, synchronize, mix, or reproduce music, voices, or sound effects in sporting arenas, theater productions, recording studios, or movie and video productions.

13-1011 Agents and Business Managers of Artists, Performers, and Athletes

Represent and promote artists, performers, and athletes to prospective employers. May handle contract negotiation and other business matters for clients.

27-4031 Camera Operators, Television, Video, and Motion Picture

Operate television, video, or motion picture camera to photograph images or scenes for various purposes, such as TV broadcasts, advertising, video production, or motion pictures.

27-4032 Film and Video Editors

Edit motion picture soundtracks, film, and video.

21-2021 Directors, Religious Activities

Direct and coordinate activities of a denominational group to meet the religious needs of students. Plan, direct, or coordinate church school programs designed to promote religious education among church membership. May provide counseling and guidance relative to marital, health, financial, and religious problems.

49-9063 Musical Instrument Repairers and Tuners

Repair percussion, stringed, reed, or wind instruments. May specialize in one area, such as piano tuning. Exclude "Electronic Home Entertainment Equipment Installers and Repairers" (49-2097) who repair electrical and electronic musical instruments.